

Toronto Ducats Sell Until Noon

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3 cents

Redmen Roll Onward To Burst Blue Bubble

Torontonians, or that species of human beings sometimes known as Hogtowners, claim that they possess a sure-fire recipe for victory tomorrow. "Mix up a little hometown spirit and bad practicing facilities for McGill and the results are guaranteed."

Certainly the weatherman has played into their hands and given Montreal the snowfall necessary to drive the Redmen to indoor practice sessions. In fact, two evenings were spent indoors and "you can't run properly on a gym floor and you can't practise patterns", lamented line coach Ron Murphy.

What the Hogtowners forgot to put into the recipe are, however, the neutralizers of their hypothetical success story. Item one is the peak-high morale and sheer power of the Redmen.

Item number two is the Big Red Train. Carrying mobs and mobs of

ing staff. Murphy believes that the team has hit its multi-season stride and will move unfailingly to the top of the league.

Red Cross Blood Bank Fails As Students Deny Vital Aid

by BONNIE STERN

"Although there has been some improvement, the situation is still desperate," Dave Goldenblatt made this statement last night at the close of the second day of the McGill Blood Drive.

"We had hoped that yesterday's showing Wednesday," Goldenblatt said. "But it has not. We are still least in part for the pathetic well under our objective."

The number of pints collected yesterday was only 625, and brings the total up to 1,190, 294 less than last year at the same point. "I don't like to admit it," Goldenblatt said, "but I get the feeling that this is a university populated by people who are far too self-indulgent and delinquent in their obligation to their fellow man."

Goldenblatt also emphasized that aside from the objective of 3,500 pints, McGill University has a definite commitment to the Red Cross, in that the McGill clinic is the only blood clinic operating in the Montreal area during this week. In the past, McGill students have always fulfilled their responsibility. This year's drive has thus far been met with a general lack of enthusiasm and sense of duty. In fact, the turnout has been so poor that it has been necessary to issue an appeal to the general public over local radio stations.

Not Overcrowded

A plea has been issued to every student who has not yet contributed his blood to do so as soon as possible. Organizationally, the clinic has been going very well and can definitely handle many more students than have shown up. Both refreshments and entertainment are being supplied to the donors.

"Dr. James said yesterday that even if we have to kidnap them, we should get every student out. We have tried to avoid using force. But when human lives are at stake, coercion is justified. Students are using dozens of excuses to avoid giving blood. I would ask them to remember that a false excuse could mean someone's life."

Mike Worsoff, official statistician, calculated at the end of yesterday's tally that only 16.7% of McGill students have donated blood. In various competitions: Dentistry is leading with 41.2% having bled, followed closely by P. & OT at 34.8%. The remaining ratios are as follows: Arts & Science 19.2%; Commerce 26.8%; Engineering 16.7%; Law 12.9%; Education 10.5%; Architecture 4.4%; Music 23.9%; Medicine 27.5%; Divinity 1%; and 56 graduates and others.

"Clot" Capers

Second year is leading the competition for the "Clot", the trophy awarded to the year in Arts and Science with the largest number of contributions, with a total of 240 donors.

Fraternities and residences will be notified over the weekend on how they stand, and the figures will appear in Monday's Daily.

The following were the lucky donors at the Blood Drive Clinic yesterday: Olga Russo has won a gift certificate; Richard Kaufman, a theatre pass for two; Diane Boues-Lyon a book; Joan Retalack a lamp; and Barry Code a genuine Alouette bobble. Winners can pick up their prizes today in the Union Tuck Shop.

Call Me A Taxi



Two well-equipped football fans, Steve Fishman and Jack Wise, are seen purchasing their Toronto Weekend tickets at the Union Box Office. They will be on the train at 4:25 pm today for the great trek. Stadium tickets will remain on sale at the Union until noon, train tickets until train time. Over 300 are going and there is room for many more.

Tickets On Sale

The last chance to get stadium tickets is at noon today at the Union Box Office; the remaining ducats must be returned to Toronto after that. Train tickets however, will be on sale until the Box Office closes at 4:45 pm today. So far, hundreds of tickets have been sold, guaranteeing the largest Toronto trip in recent years.

frantic toilet-paper carrying fans, the Red and White Express will unload its contents in the Queen city, where the aforesaid mobs and mobs of rabid supporters will shame the (so-called) local exuberance of the Hogtowners.

Coach Murphy offers a theory for this year's double-alternation pattern of winning ball games: "Our basic problem in the first two games was getting the boys to work together properly".

He also pointed out that this is the first year the Redmen have been working with the new coach-

SEC Fines "Exuberant" Fan; Discusses EUS Books, Fee Boost

by PAUL BANNERMAN
SEC Reporter

At the Students' Executive Council meeting last night, the Engineering Undergraduate Society came under strong fire for its bookkeeping methods. At the same time the campus population was shown that the Scarlet Key means business at the football games in controlling over-exuberant students, when the Council took action against a student who had been apprehended after throwing a beer can onto the field during a football game.

Gordon Echenberg, Students' Society President, told Council members that although the Engineering Undergraduate Society

is a well-established organization with a large membership, the executive of the EUS have done "nothing" about keeping concise and complete financial books. Most other undergraduate faculties have made great improvements in their bookkeeping methods in the last few years, and David Blinmore, SEC finance director expressed the hope that the financial records of the EUS could be straightened up as soon as possible.

A third-year male Science student was brought before the Council to explain his conduct at the McGill-Toronto game that took place about two weeks ago. The student caught the attention of two members of the Scarlet Key who were on duty at the game, when he threw a beer can (empty as the accused later pointed out) onto the playing

field. When questioned by Council members he admitted it had been a very foolish action on his part, and he could give no reason for having thrown the onto the field. "I was in the stands. I just picked it up and threw it," he stated, and also added that he had been hit in the back with the same can immediately before he himself had thrown it.

The SEC upheld the action of the Scarlet Key members and passed a motion recommending that the student "be sent a letter of reprimand and a fine of \$5.00 be imposed on him." It was stressed that this action was taken to discourage the throwing of projectiles that could harm anybody, and while the members of the Key did not want to assume the role of policemen, they did want to ensure that such

events of the University be kept as safe as possible.

Richard Kaiser gave a preliminary report on the proposed raising of Students' Society fees. After a careful study of past and present expenditures of the major activities under direct SEC control, Kaiser suggested that moving into the new Union, and expanding activities in order to better serve the campus would involve additional yearly costs of approximately \$51,000.

To boost revenues, he said that he was looking into the possibility of raising fees by between five and seven and a half dollars per student. However he stressed that he had not yet made an exhaustive study of past expenditures and thus could not yet give a truly accurate picture of future expenditures.

Sociologists Feature Panel On Prejudice

McGill's newly-formed Sociology and Anthropology Society is inaugurating its series of events for the year with a controversial panel discussion, "Why Prejudice?", on Friday at 1 pm in the Redpath Museum Lecture Theatre.

Experts in the fields of sociology and psychology will be on hand to present the varying viewpoints of

their disciplines as bases for prejudice. Moderator of the discussion will be Dr. W. Westley, Chairman of the Department of Sociology and Anthropology at McGill University, who has had extensive experience in a wide variety of social research, including the field of race relations.

Panelists

Dr. Aileen Ross, Associate Professor of Sociology at McGill and Professor Harold Potter, Chairman of the Department of Sociology at Sir George Williams University will present sociological interpretations of the determinants for prejudice and discrimination.

From a psychological viewpoint, Dr. Sam Rabinovitch, Assistant Professor of Psychology at McGill and Chief Psychologist at the Montreal Children's Hospital will explore the psychological biases in human beings.

There will be a question period following the discussion. All those who are interested are invited to attend.

Girls Hit Back; Male Enters RVC And Disappears

Students of McGill, unite! Never before in the history of this University has so much been done by those assumed so innocent to so few.

Yes, Virginia, RVC has kidnapped a young gentleman from Gardner Hall, a young gentleman who was in no sincerity at all delivered to RVC, wrapped in swaddling clothes, and laid in the lobby as a Christmas present. Lo and behold, they kept him!

The missing gentleman is Michael Roche, who not only is lost in the manner of all men at RVC, but who has the further handicap of being from Newfoundland.

It is reported that Premier Joey Smallwood has offered a reward of a lifetime supply of cod fish for the return of the beloved native son. You can cash in on this by searching high and low for the sake of the reputation of Gardner Hall.

Hear the call, and rally round. You too may get lost in RVC.

Byline CUP...

by
EVE COUPLAND

The Combined Universities Campaign for Nuclear Disarmament is always the cause for controversy. Many say that its aims are unrealistic and impossible. Others dismiss the association as "Red". Then there are those who feel that within the CUCND there lies the only hope for humanity. However in all groups such as this, politics and human nature have a profound effect upon their usefulness. There is always the danger of placing political considerations before the general good...

THE SHEAF (SASKATOON)

"Coo-kund is better known to you as CUCND, a mnemonic that we take the liberty of pronouncing as indicated. For quite some time now we have with interest followed the activities of persons preaching peace and demanding disarmament... We dislike their basic claim of not having nuclear arms in Canada, as if this will make some difference in the likelihood of nuclear war. Realistically it must be agreed that Canada's action, if nuclear arms are ever accepted, will have little enough effect on the USA and the USSR. And CUCND seems naively to believe that Canada's lead on this issue would automatically find all other nations falling into line..."

"So we suggest that more effect would be gained by Canada's complete disarmament, and that those who express such deep and sincere concern with the future of mankind should work towards this end..."

"They are naive in assuming that it is such a difficult task to make nuclear weapons even if all facilities suitable to that task were destroyed... They are naive in speaking of trusting that other nations sincerely want peace..."

THE ARGOSY (SACKVILLE, N.B.)

The Argosy presented the following editorial, written on Thursday the 25th, the day of the Cuban Blockade.

"To plunge the world into a nuclear war, with the ultimate end being the almost-total annihilation of humanity, is not a thought to be relished by anyone. If the governments do not take preventive measures it is simply the reflection of the attitudes of the populations of the world. It is up to the people to urge unilateral and unhesitating disarmament. Only by doing so can humanity have any hope of seeing many more years pass."

"Recently sources close to the cabinet were reported to have expressed the opinion that Canada's acquiring of nuclear weapons was not a matter of "whether" but "when"."

For a nation like Canada, supposedly the leader among middle powers, to acquire such a devastating force would almost certainly mean the absolute build-up of power among all countries... Young people of Canada, make sure your country does not take up nuclear arms. Urge others to do the same... Or you may not live long enough to get your university degree."

THE CARLETON (OTTAWA)

"In the midst of the confusion that developed over President Kennedy's overwhelmingly strong statement this week, there were groups within the western alliance that saw their duty very clearly. Carleton's own CUCND'ers gathered their scruffy forces and chose to parade on Parliament Hill condemning nuclear arms for Canada."

"At Carleton's CUCND meeting an interesting point was raised. "We should picket in front of the American Embassy to protest the imposition of a blockade as being dangerous to peace," said Program Chairman, Mike Rowan."

"Mr. Rowan was asked by a CARLETON reporter why he did not advocate a picket of the Cuban Embassy since Cuba was apparently acquiring nuclear arms. "Right now it's Kennedy that's causing all the trouble," he said, "in fact he is damn near causing a war."

"What kind of Communistic claptrap is that, Mr. Rowan? It might conceivably be argued that everyone is causing trouble, but to suggest that it is the Americans alone who are responsible is unlikely to further the belief that the CUCND espoused the causes of disarmament alone."

THE SILHOUETTE (HAMILTON, ONT.)

Unlike the aforementioned papers, The Silhouette refused to take a stand concerning the CUCND. At McMaster CUCND is not a recognized campus organization, and at their latest council meeting the motion to accept the organization officially was put aside for consideration. In the subsequent issue, the Silhouette ran two articles side by side entitled "pro" and "con". The following has been excerpted from both of them.

(pro) "Here and there the concept of democracy is being hurled around with the sly innuendo that the CUCND somehow is opposed to this political philosophy."

(con) "Similarly the CUCND veils its true intentions. If the CUCND would openly advocate unilateral disarmament of Canada, they would expose themselves more or less as political asses."

(pro) "Another blunt attempt at confusing the issue is made by resurrecting the well-known dictum "better Red than dead."

(con) "The CUCND uses our freedom of assembly and speech in order to bring about a political climate, whereby we risk to lose our freedoms. This is summed up in their non-sensical half-truth: "Better Red than Dead."

CUCND, be it what it may, at least shows that there are always university students willing to rouse rabble in the pursuit of an ideology...

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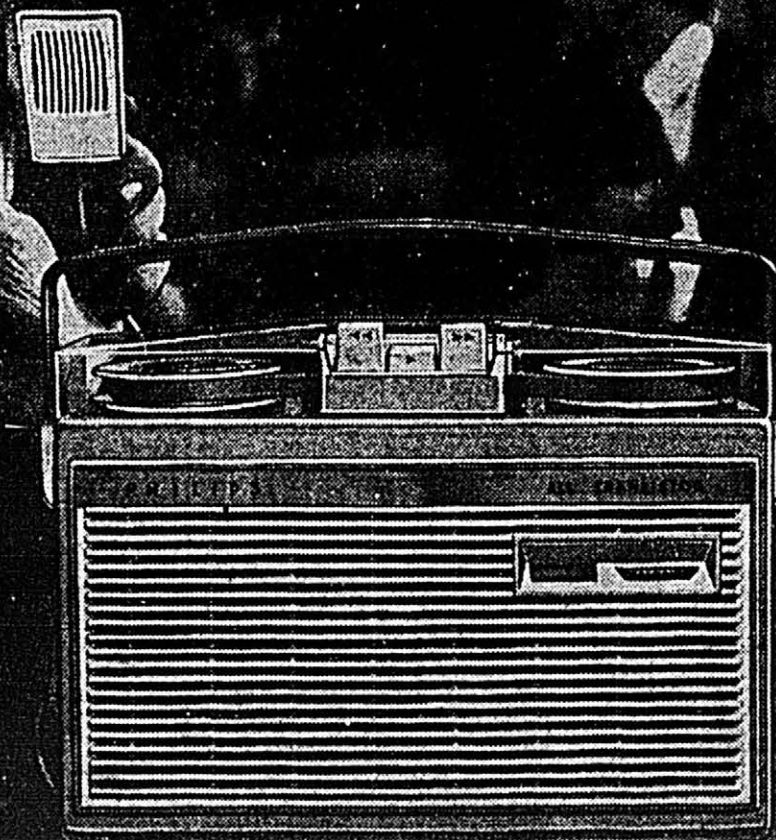
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Colorado U Backs Dismissal Of Editor

BOULDER, COLO. (CUP-CPS) — A campus-wide referendum at the University of Colorado has backed up CU President Quigg Newton in his firing of the Editor of the student newspaper.

The "committee of 500", organized to have the editor, Gary Althen, reinstated managed to get only 900 votes. The University president had 2,000 supporters.

Althen was fired by Newton for "a pattern of editorial irresponsibility".

Althen had permitted the publication of an article terming Senator Barry Goldwater (R-Ariz) a "murderer" on the basis of Goldwater's "American First" stand on foreign policy and aid.

Politicos Attack

The young editor was severely attacked by Colorado politicians and several newspapers. Goldwater himself demanded his dismissal.

President Newton originally defended the paper, but reversed his position after all student and faculty boards and the university's board of regents refused to fire Althen. He fired Althen himself "by presidential authority".

Sources on the Colorado campus said they expected a heavy vote against the paper for it had attacked the football team, the Greek system, the student government and practically every political segment in Colorado.

The sources said they felt few of the students were voting on the present issue, but rather taking

revenge on the paper for past attacks.

The paper is currently being published by members of the staff who did not resign following the firing. Interim editor is Jon Kolowitz. The current staff said they are "carrying on the fight".

President Newton addressed a large assembly of Colorado students claiming the editor had been constantly irresponsible in printing such strong attacks on politicians, and that he had fired Althen "in the best interests of the University."

ASUS To Present "The Clot" To Best Year In Faculty

This year, for the first time the Arts and Science Faculty will be given the opportunity to compete for the honour and prestige of winning "The Clot" — the trophy presented by the ASUS to the year which donates the most blood.

Perhaps, due to the diversity and immensity of the Faculty, which makes a united front difficult, the Arts and Science students have never in the past contributed as much blood as the rest of the campus. To remedy this situation, the ASUS decided to offer a trophy to the year which donated the most blood.

It is the society's hope that in this way the students in the individual years will become enthusiastic over the blood drive and will want to win "The Clot" for themselves.

The trophy once it has been awarded will be placed in the Trophy Cabinet of the new Arts Building. Next year it will again be presented to spur the faculty to new heights in blood donation history.

Face Up, Juris

The phenomenal face contest is well under way with nine faces and a total of sixty votes having been entered.

Juris Kalnavarns in second year Engineering is far in the lead with 39 votes. Paul Yaphe, the next face, holds a poor second, having received a mere seven votes. Esther Mills is up and running, with four magnificent entries in her behalf. All other faces entered have not received more than three votes apiece.

Enter your favorite now while the contest runs. All day students are eligible and the contest, for the sake of those who wish to enter, has been extended to November 31.

Humanist Fellowship of Montreal

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ETHICAL CULTURE AND HUMANISM

Algernon D. Black

Leader of the New York Society for Ethical Culture, Sunday, Nov. 4 at 8 pm at the NDG Community Centre (Corner Decarie and Cote St. Antoine).

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Loyola College Auditorium

Sat. Nov. 3 8:30 pm

\$1.00

Russian Department Is Separated Due To Aroused Student Interest

by PAUL BANNERMAN
University Reporter

The University announced yesterday that the Department of German and Russian has been divided to form two new separate departments. Associate Professor John G. Nicholson has been selected Chairman of the Department of Russian, and Professor Bertha Meyer will be Acting Chairman of the German Department.

The continued growth of Russian studies at McGill has been one of the main reasons behind the move, according to Professor Nicholson. "From our point of

view, Russian is just beginning to occupy its just place alongside the other great European languages," he added. "Although interest has been apparent since the

launching of the first Sputnik in 1957, it (interest) should have been there fifty years ago."

Russian Advances

To emphasize his point, Professor Nicholson mentioned that nearly a quarter of a billion people speak Russian, either as their native tongue, or second language. Ballet, music, and theatre, were just three of the several fields in which the Russians had made great advances by the beginning of the twentieth century, yet for many years Russian was not emphasized by western scholars.

Professor Nicholson has spent a large part of his career directly concerned with the study of the Russian language and Russian civilization. Born in England, he received a B.A. and M.A. from Cambridge. He lectured at Cambridge on Russian and later at London University's School of Slavic and Eastern European Languages for two years.

Following this, he was Deputy Head of the Research Department of the Research Institute of West Germany. From here, he transferred to New York City; five years ago, he came to Canada as Research Editor for the International Service of the Canadian Broadcasting Corporation.

In 1961 and 1962, he served as head of the Russian section of the International Service and was responsible for Canadian broadcasts in Russian to the USSR. Last year he engaged in research and lecturing at McMaster University, Hamilton, Ontario.

In 1959 and 1960, he conducted two study tours of the Soviet Union, Poland, and Czechoslovakia on behalf of NFCUS.

PREVIEWS

Today

OLD MCGILL '63: Graduate photos: last day, Arts and Science H-O Medicine, October 22-November 12, 10-12 am, 2-5 pm, Coronet Studios, 758 Sherbrooke W.

S.C.M.: Prof. Chuck Taylor on "Issues of the Provincial Election". Supper, 6:30 pm, 60 cents, discussion 7:30 pm, S.C.M. House, 3625 Oxenden.

PSYCHOLOGY CLUB: Dr. Nathan Epstein, Psychiatrist-in-Chief of the Jewish General, will speak on "Psychiatric Aspects of the Family," 1 pm, Moyse Hall.

SOCIOLOGY AND ANTHROPOLOGY SOCIETY: Panel discussion, "Why Prejudice?" Moderator, Dr. William A. Westley, 1 pm, Lecture Hall, Redpath Museum.

HILLEL: Student discussion led by Howard J. Golden, 1 pm, Hillel House.

NEWMAN CLUB: Daily Mass, 1:05 pm. Communion supper, 6 pm, admission 75 cents. Newman Chapel.

WORLD UNIVERSITY SERVICE: General meeting to discuss educational seminar, and gifts-in-kind programs. 1-2 pm. Union Workshop.

RIFLE AND PISTOL CLUB: Rifle 7-9 pm, Pistol 9-10 pm. Rifle range in the Gym.

FOLK MUSIC SOCIETY: Auditions for student concert. 7-11 pm, Union Workshop.

BIOLOGICAL SOCIETY: Dr. D.J. Crisp — The Hatching factor in

Barnacles and its role in Ecology. 3 pm, Biol. Bldg., Room 250.

WEST INDIAN SOCIETY: Halloween Party in Union Lounge, 9 pm-2 am. Members 75 cents, guests \$1.

Sunday

STUDENT ZIONIST ORGANIZATION: Rabbi Dr. E. Ebner speaking on "The Place of the Holy Land in Jewish History and Tradition." Performing Dance Group to meet at 7 pm. Place: 2025 University.

CLASSIFIED ADS

Don't forget CORONET
your photographer

AQUASCUTUM raincoat interchanged in library. To claim phone Al HU. 6-1493.

THE CAMERA-CLUB requests old previous members to empty their lockers by Nov. 9.

SUPPORT the McGill New Democrats. Scientific studies show our group has 49% fewer cavities.

WANTED female student, to share a two room apartment, situated in a new building on Shuter Street. Please phone 844-8759 (evenings).

ROOM TO LET attractive, furnished next Westmount Park, kitchen privileges - Phone 933-4605 — 8-9 am and 5:30-7 pm. Week-ends 9-11 am.

LOST At dance at men's Residences last Friday set of keys with tag "Montreal General Hospital". The finder please call Peter Adam RM 737 Gardner Hall 849-0325 Reward.

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LOST — Hood from green parka coat. If found please call VI 9-9636.

LOST — Gold chain bracelet 3/4" wide, at beginning of October, sentimental value — please return to Arts Bldg. Janitor. Reward.

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IN CHARGE OF THIS ISSUE

NEWS: loose (news desk), Lisa, Claudia, George, Bonnie, Marsha, and the weedy navel. SPORTS: "a" (desk), Dave, the malted one, PHOTOS: tout le monde was here. It's too long already, so see you in Hogtown.

NOVEMBER 2, 1962

Subsidized Politics

While examining the proceedings of the recent SEC budget meeting we were surprised to notice among the fine print the following two items: "(grants to) non-SEC clubs... CUCND forty dollars, Socialist Society seventy dollars." More detailed information was at hand in the form of itemized budgets for the two organizations, and we discovered that they had projected expenditures which would leave each with a deficit of one hundred dollars, which they apparently asked the SEC to supply.

Admittedly the Council refused to be soaked for the full two hundred but we find it difficult to regard the actual grant of one hundred and ten dollars with much more enthusiasm. It seems that the rationalization presented by both organizations for their demands was that they filled an "educational" function. In a sense this is true, as, for example, the recent panel discussion between four professors sponsored by CUCND was both informative and interesting. Primarily, however, both CUCND and the Socialists are essentially political organizations, one a national pressure group (as it recently described itself) dedicated to the realization of a certain political goal, the other an organization of students with similar ideological views, which sponsors speakers of the same persuasion.

However beneficial these activities may be, we submit that it is not the business of student government to support them. It would be equally improper for Council to grant financial assistance to the Progressive Conservatives, the Liberals or the New Democrats, who also sponsor speakers of some "educational" merit. In supporting political clubs financially the SEC must seem to be supporting them morally, and since it received no mandate to do so, the safest thing, we submit, is not to support them at all.

In conclusion, we offer a word of advice to the ninety-five students (with no allowance for overlapping) who belong to the two organizations. If they could bring themselves to contribute more than a dollar a year in membership dues they might not have deficits at all.

A Report From Detroit :

The U.S. Campus Press

The thirty-eighth annual conference of the (American) Associated Collegiate Press, which took place last week in Detroit, was attended by 942 delegates from 371 campus publications in thirty-seven states, the District of Columbia and Canada. It might be an exaggeration to say that we took over the Sheraton-Cadillac Hotel in Detroit, especially since another convention was already in possession when we arrived, but we did our best.

I never discovered which thirteen of the states failed to send a delegation, since I spoke to representatives of some of the farthest and most obscure colleges on the continent. Yearbooks and magazines were represented as well as newspapers; the newspapers, which dominated the conference, ranged from the mighty Minnesota Daily, with its two hundred thousand dollar budget, to the weekly and bi-monthly emanations of obscure "liberal arts" colleges in deepest Dixie.

It is perhaps difficult to draw generalizations from such a mass of dissimilar phenomena, but a few may be ventured. In the first place, the concept of the role of a college newspaper in the United States seems to differ from that held in Canada. In many and probably most of the schools whose delegates I spoke to the newspaper is considered primarily as a training ground for professional journalists rather than as a means of expressing student opinion. Most American universities have a school of journalism (known as "the J-School" in the vernacular of the U.S. campus) and in some cases students are required as part of their courses to work on the campus paper. In most cases at least a large proportion of the newspaper staff is recruited from students in journalism.

The corollary to this is that the newspaper is conceived of as a combination laboratory and publicity organ for the school of journalism. The result of this is the all-out universal phenomenon of the faculty advisor.

The faculty advisor is a person, usually but not always a professor, nominated by the university to supervise the college paper. In some cases his function is filled by making the paper responsible to a "publications

board" with student and faculty representatives. In others there is just one advisor. In the case of at least one southern campus, and probably more, the advisor reads all the copy before it goes in the paper, although most content themselves with a mere subtle approach. Student editors resent, at least publicly, the application of pejorative words like "censorship" and "interference" to these activities, insisting that the advisor is merely there to ensure a better paper (an argument which might not have satisfied Thomas Jefferson) or, as a last resort, that the university is the

by GARTH STEVENSON

Mr. Stevenson, Executive Editor of the Daily, attended the Associated Collegiate Press Conference in Detroit last weekend.

publisher and should participate in calling the tune.

This last fact is in many cases undeniable. Many papers are published with the financial support of the university administration, which may or may not operate through the student government. Autonomous student government on the McGill pattern is virtually unknown in the U.S., and on many campuses student government is held in extremely low esteem, being regarded as either a farce ("all they do is pass resolutions") or the puppet of the university. Admittedly, this is only what I heard from the student editors, many of whom may be biased. A few papers preserve their independence by charging a price to students who pick up the paper, and in this manner cover all their expenses except those covered by advertising revenues. This seems to be only possible in small towns where the students read no other paper. (These papers often carry full reports of world, state and national news, and even the World Series).

On the question of freedom of editorial comment opinions appear to vary. At one session, attended by about sixty delegates, approximately half answered yes to the question "Do you feel you may be held responsible by the university for expression of editorial opinion?" Nevertheless

about three fifths of those present at an even larger gathering held later the same day replied yes to the question whether they enjoyed freedom of the press. This estimate is probably optimistic since most tend to believe they have freedom until an actual crisis occurs (and many do occur, like last week's in Colorado). Particularly in the western states, where any political viewpoint more liberal than that of King Louis XV tends to be regarded with suspicion, I would doubt that real freedom to comment on political issues exists, since a similarity of opinion between the university and the editor cannot be regarded as the genuine article. Nor is university pressure restricted to the editorial columns. On one campus which, contrary to the general rule has no journalism school and no faculty advisor, the administration forced the editor to sign a contract with a new printer, allegedly because the technical quality of the paper was casting discredit on the university.

On the other hand, several of the campus papers reserve for themselves the right to take sides in student elections, which are generally fought in an atmosphere reminiscent of the last days of the Weimar Republic. In many cases indigenous campus political parties exist, which seem to be often controlled by rival coalitions of fraternities. Needless to say this creates the chance of bitterness between the student government and the newspaper. The result is a continuous struggle for power which would stymie most Washington correspondents, and can hardly be conducive to effective student government.

Another point which impresses a Canadian observer is the large budgets enjoyed by U.S. campus publications. The Minnesota Daily is an extreme case, but not as extreme as one might think. One method employed by this paper to spend its revenues is to pay the reporting staff between ten and thirty cents a column inch for all copy which appears in print! Senior staffers, the equivalent of department heads and above on our paper, receive large salaries; the sports editor makes "only" \$190 a quarter, which I assume means \$760 a year. Many of the smallest papers were represented at Detroit by delegations of two or three people, and everyone seemed to have come by air, except me. Admittedly printing costs are much higher than in Canada. I was told that in one city, which I believe was Pittsburgh, the basic rate for linotypers is \$7.50 an hour, with twice that amount being paid on weekends and after midnight. Printing rates vary widely, in one North Carolina city the campus paper found it cheaper to print eighty miles away than locally. The copy is sent by Greyhound bus.

The attitudes towards Canada were generally friendly and interested, although in few cases was a very profound knowledge of the country revealed. Such questions as "I don't want to be inquisitive, but is that a British accent you have?" were not uncommon. I was once asked to recommend the night clubs "over in Canada", meaning Windsor, Ontario. Of the delegates who had heard of McGill (a minority) many, I grieve to say, thought it was in Toronto. I cherish however the remark of one delegate from a border state, "I guess civil liberties are more deeply engrained in the Canadian people than in ours."

I would not disagree with him.

Democracy In Africa: Part Two

Nothing has in fact gone wrong with democracy in Africa. Something may be amiss in the way the situation is judged. Democracy has not a uniform pattern of adaptation and African departure from the ideal does not indicate any error. The practice of democracy must be adjusted to the environment. To the amusing question: "Is independence the natural right of a people or must it be earned by social and political maturity?" posed by Mr. Sinyor, there can be only one answer. It is this. It is the inalienable right of all people to be independent and be truly free. There can be no criterion of the so-called "social and political maturity", the criterion of those who, after centuries of foreign domination desire to keep Africans where they are.

Social and political developments are the products of the times and are forever changing. And for each stage in this socio-political development a suitable form of government is designed. The whole trouble arose with the advent of external interference

with new measures of comparisons. Inevitable, the attainment of the foreign and dominating power formed the standard of measurement.

Unfortunately, anything that differed from this foreign standard is wrong... the existing religion was wrong, the forms of government were inferior, the customs barbaric, such were (and still are) their notions. But the currents of African thought are now challenging these instruments of oppression and suppression; African culture, art and personality have begun to reassert themselves. No amount of unwarranted and unjustifiable criticisms will reverse this trend of re-establishing a niche for Africans in the world.

The case of South Africa with her inhuman administration is unfortunate. But the above analysis can show how different the South African case is. The change which the South African white minority is resisting is analogous to the change which the old order in other African countries does not welcome. However, neither the white monolithic "sta-

tists" with their ruthlessness and lack of care for the welfare of the black majority nor the reactionary elements in the new countries can thrive in new Africa.

The outsiders are still welcome in Africa, but with one proviso, that they remain true to their avowed intention to help. What Africa needs most are missionaries of a different kind — those who bear the gospel of education (technical as well as scientific), of escape from poverty and of human understanding. Africa does not need missionaries who instill in the people the spirit of inertness or of uncritical surrender to the unseeing force. Nor does Africa need paternalistic political missionaries who desire to protect the "African children" from the monster called communism.

The solution of African problems lie wholly with Africans, but they have something to learn from the past and present of the advanced industrial nations. Africans are also human and they have in their customs the principle of love, tolerance, and co-existence; it is not the missiona-

ries who have to teach them. In fact, which missionaries has Mr. Sinyor in mind?

Perhaps Africa will soon become the melting pot of missionary education coming from the Christians, Buddhists, Confucians, Mohammedans, Communists, and many others. Education, which the present writer agrees can in large measure bring democracy and economic development, can be provided by both temporal and spiritual authorities, but much more effectively by temporal authorities. In any case, the needs and personality of the Africans must be reflected in any educational system.

Time will solve African problems. In this process of change there will be strains and stresses. Africa needs the help, sympathy and understanding of the advanced countries. Africa wants her judges, be they well-meaning or otherwise, to see both the tasks which have to be done and the means whereby solutions are effected; to concentrate only on the appraisal of the means is to be misled into error and to be guilty of uncharitable cynicism.

EDWARD A. AROWOLO

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He Expects Perfection

NATHAN COHEN REVIEWS HIMSELF

(Editor's Note: Nathan Cohen is known best to Montrealers, perhaps, for the genial tyranny he exerted for many years over a melodious bell and four discordant panelists on CBC's "Fighting Words". But Torontonians know and (love, hate) him for a daily column he writes as Entertainment Editor of the Toronto Star — a column which takes a (critical, sadistic) view of Canadian theatre, depending on whether you are an actor or not. Mr. Cohen discusses his critical principles in an interview with Panorama conducted by letter.)

Q. What do you expect when you go to the theatre?

A. Perfection.

Q. John Colicos has said there are no real critics in Canada. What do you think of this statement?

A. I believe Mr. Colicos is colored in his opinion by his contempt for those Canadian critics who he knows have given him praise he doesn't deserve, and by anger at those Canadian critics who he knows have recognized his shortcomings.

Q. You have been known as the scourge of the Stratford Festival (and the Crest Theatre). What do you think of Stratford's importance in Canada's cultural life, and how far has it fulfilled its possibilities?

A. There is no question that the mere achievement of a festival on the scale of Stratford is splendid, and that its acclaim has helped to make theatre in particular, and culture in the broader sense, somewhat more respectable in the Canadian community. There is no doubt either that it has given employment to a great number of Canadian actors and backstage people.

Unquestionably, in a way, it made things easier for the creation of the Canada Council and the National Theatre School.

I think it is an admirable commercial venture which in ten years has completely managed to lose sight of its original artistic intentions, which were to present Shakespeare in a more fluent visual and vocal form, to create an indigenous and distinctive style of interpretation, and to inspire elsewhere in the country the presentation of original and vital theatre.

I find it sad and alarming that, despite its infinitely superior financial and organizational resources, and the attention it receives from the world, Stratford does not hold a candle with respect to standards of ensemble and artistic daring and non-conformist enthusiasm by comparison to the Theatre du Nouveau Monde of Montreal. I find it even more melancholy that after ten years, Stratford has done so little for the judgment of its audience that a pleasant fairy tale like *Cyrano de Bergerac* turns out to be its greatest box office success.



I believe its consistent failure to do Shakespeare's tragedies well is no accident, and the apron stage has become an absolute ball and chain.

Q. What are the restrictions involved in writing for a mass circulation newspaper? Do you "write down" to your readers?

A. No restrictions whatsoever are imposed on me by the Toronto Daily Star. My beat as drama critic includes Toronto, and Montreal and New York as often as I want to go there. I make one extensive trip to Europe a year, and I have the right to explore theatre in the rest of Canada and the United States when, in my judgment, things are going on worth looking into. In New York, I divide my attention between Broadway and off-Broadway, and in fact, I am biased toward off-Broadway, not because I don't like commercial professional theatre (and there is more than one form of professional theatre) but because off-Broadway gives me a chance to see many plays which are not available to me otherwise. As for this business of "writing down" to the reader, I don't really understand it. Obviously, the way you write depends to an extent on the audience you are

writing for. Your point of departure will be different for a specialized theatre magazine, a weekly opinion journal, or a quarterly with an academic readership than for a daily newspaper. One has to be realistic. A different type of reader buys a morning paper than buys an evening paper.

I assume there are certain things my readers wish to know: what a show is about, and what I think of it. And I work within that very general frame of reference. If I have any philosophy about "writing down" or "writing up", it isn't for me to change my way of writing and thinking for the reader, but for him to get used to my ways.

Q. What in your opinion is the contemporary school of playwriting most likely to have a permanent influence? What kind of influence will this be?

A. It's extremely hard to answer that. I don't take "the theatre of the absurd" seriously as an artistic movement — its interest is primarily socio-cultural — and, like it, the angry young men movement in England was a newspaper fabrication. I think the most interesting new plays are coming from Switzerland, and I am espe-

cially impressed by Max Frisch, who seems to me to combine the best virtues of such playwrights as Ionesco, Beckett, Simpson, Pinter, etc. into a distinctive personal style. But Frisch is an intellectual, and it is my guess that intellectually centred plays have no lasting value. We have the judgment of 2,000 years, it is the plays which deal with flesh and blood people locked in emotional conflict that are the most worthwhile and durable.

In the last century, the theatre has produced three giants in Ibsen, Chekhov, and O'Casey. When you consider how few giants the theatre has produced in twenty centuries, I am not sure we should expect any more in the near future. But on this subject, I have no strong opinions.

Q. What approach should a reviewer take to a university play?

A. It depends on the reviewer, the university group, and the play it is attempting. Some of the best shows I have seen were done by university drama groups.

Q. Is arena or proscenium style more suited to the particular limitations of university theatre? Which type of plays are most suited to university productions: contemporary or classical? Should university productions be directed by students or professional directors?

A. If by arena, you mean a three-sided stage, then I opt for proscenium, because on the proscenium stage, whatever its restrictions, you can do any kind of production and be sure of getting an audience's undivided attention. I am in favor of programs that include both contemporary and classical. By classical, I exclude Shakespeare, who has been done too much anyway, and I mean the vast gallery of European playwrights whose works never get performed on any stage in this part of the world. By contemporary, I don't of course mean the latest Broadway or West End hit, or a reasonably recent Broadway or West End play. I would expect a university group to take the initiative in bringing to the campus and community public the plays, say, of John Arden or Jack Richardson, or stage the plays of Carlos Williams or Lionel Abel. I have absolutely no interest in seeing, for example, a university theatre group do "The Male Animal", or "The Devil's Advocate", or "Jason", which are run-of-the-mill commercial productions and which they can't do well anyway. They should be directed by students, if they have a talent for direction or if there is a theatre school, and directing is one of the credits. Otherwise, they should be directed by professionals with a sympathy for the special problems of doing a campus play, in

(cont'd on last page of Panorama)

Montreal's Unique System For Movie Presentation

by FONORA

Let no one say that Montreal has not developed its own form of entertainment. While Russia had Stanislavsky and The Method, and Montreal has . . . Panos and The System. While The Method is a form of interpreting certain types of entertainment, The System is a means of presenting it to the public.

Many novel theories have sprung from obscurity, and The System was no different. Once the site of The Bible House, The System has run the gamut from "The Gaiety" to "The Holeman" to its present status as the only movie house to screen three films at a time, changing the bill twice weekly.

In its present position, the scarred, green-painted shell at the corner of Union and St. Catherine is the focal point of many inhabitants of Montreal, and its admission fee makes it accessible to anyone with a desire strong enough to brave the obstacles thrust in his path.

Subtle Policy

At first glance, most passers-by would hardly guess that behind the facade of glaring Hollywood posters resides a philosophy as subtle as any. Many never bring themselves to look beyond the handbills — attracting, tempting,

enticing like hawkers at a carnival.

For The System is no ordinary "palace of entertainment"! Mr. Panos, a graduate of Engineering at McGill ('34) and the present manager-owner of the theatre, feels that his enterprise serves a definite purpose — to provide a protective shell for those unfortunates forced to live in rooming houses, without friend or relations.

For fifty cents they can lose themselves in the all-enveloping darkness and watch a series of three films ("the older the better") parade endlessly across the screen. In this age of psychoses and neuroses, The System plays an important role in any "return to the womb" complex.

The blackness and timelessness of the interior would satisfy at most anyone wishing to escape, but The System leaves nothing to chance. As a final touch of perfection, an usher periodically paces

the aisles, and in a hollow voice reminiscent of Boris Karloff, utters the sacred chant "ice cream . . . chips". And the voice weaves up and down the long rows of worn seats like a voice from distant Limbo.

But even Limbo has its obstacles. Through the intimate lobby wafts an odour that could only compare with that which rises from the River Styx. Admittedly, it is an odour perfectly in keeping with the atmosphere, but the stark realism quickly becomes unbearable.

Sanctuary

If, as a movie theatre, The System provides a sanctuary with a difference, it certainly has the difference. Newcomers must surely be initiated into the novel floor plan and managerial policy.

First one has to find the door-man. He doesn't dress like any other movie attendant. Rather, he looks like a newspaper vendor — bundled in a ragged blue topcoat and shedding scarf. The ticket torn, you proceed upon a wonderful journey to the inner sanctum of the theatre.

Through the musty vestibule and past the dirty glass doors lies the wide expanse of the theatre itself. Carelessly propped in the thinly padded seats lie faceless, nameless bodies like so many scarecrows. But they breathe, and the rising and falling tones of their wheezing provide an interesting backdrop for the action on the screen.

Hidden Screen

But where is the screen? Standing at the entrance, there is none in sight. You simply follow your instinct until the movement of light on a wall tells you that it is where the rest rooms should be — at the back of the theatre. But few watch the screen with any deep interest, so architectural weaknesses are irrelevant.

Films start, end, begin again, and end again. People come and go. There is nothing of the rush and chatter found in other Montreal movie houses. Aside from the heavy breathing and occasional snore, the only sound is Boris Karloff chanting his hallowed song, and the shapeless figure behind the snack bar rattling change in time to some soundless melody.

Shades of Hades

After more than an hour in this Limbo of entertainment, the conscience drifts into a state of lethargy and bodies on the screen drift by like shades in Hades. The lonely, the rejected, and the withered sink lower in their seats and wallow in the dreary procession of the Hollywood Muses, Glamour, Love, Sex, and Sadism.

The System Theatre, as a home for rattle-taggle gypsies, is a dreary necessity, but if Montreal is the melting pot of Canada, then the System is its septic tank.

Silent Film

"Blood And Sand", starring Rudolph Valentino, opens the Film Society's Silent Film Series tonight. Showings will be held in Room 204 of the McConnell Engineering Building at 6:30 and 9 pm, with tickets for the series still on sale for \$1.50 at the Union Box Office and at the door.



Montreal's System Theatre is still familiarly called "The Stem" by those in its exotic past, when electrical deficiencies rendered only the lobby. The exterior has been patched up, but traces of decay

The Cherry Orchard

PROBLEMS OF PRO

In about two weeks the English Department production, "The Cherry Orchard", by Anton Chekhov, will be presented in Moyse Hall for three performances on the Thursday, Friday, and Saturday of November 15, 16, and 17. For this one particular weekend, there will have been four and a half weeks of steady preparations starting from the first day of tryouts through three weeks of rehearsals in the Dramatic Workshop (formerly the carriage house of the Faculty Club). Then, the last ten days will be spent in Moyse Hall where all the production elements will be brought together: sets, lights, costumes, properties.

Finally, the opening night of the three-performance run will be followed by the traditional gigantic cast party where all the humble artists of the stage and ingenious craftsmen of the backstage, each having made his or her own indispensable contribution to the completed production, will gather together for an eloquent moment of hushed contemplation and then get stoned.

By the time the party arrives, this ought to be an actual necessity. At the present point in the production, with two and a half weeks to go, both the cast and crew have been under extraordinary pressure. They have been trying to get the show ready without making any more mistakes than necessary, and any remaining errors will have to be eliminated, too.

The Problem

At the same time there is what is referred to as "the problem" exclusive to McGill University: school. Since the majority of the cast and crew comprise Honours students, this is no joke. Consequently, the weeks of rehearsal ac-

companied by studies prevents any opportunity for premature celebrations. The cast party, so enticing on the surface, is actually a release for over fifty people who have spent many weeks of hard work on the show.

The agonies of play production, particularly the present Chekhov

by FRANK

Editor's Note: Mr. Faragoh, a lecturer producing the English Department's production of "The Cherry Orchard".

play, may be discouraging enough to the average student so that, as a result, his participation in the theatre might be confined to attending the performance. Below are some problems to mull over:

Theme

The theme — the meaning of the sale of the Cherry Orchard — many-faceted and thus incapable of

jazz

by rick kitaeff

The academization of jazz music is at best a difficult practice. Perhaps only one person (Andre Hodeir) has been successful at it. But almost everyone who has ever been bitten by the jazz bug — from Leonard Feather to the McGill Jazz Society — has been at one time or another afflicted with mad didactic yearnings. Fortunately the McGill organization has made sparing use of the method of the illustrated lecture, producing only occasionally one of those statements that are better left unsaid, like "Jazz is really creative!"

This is the least of the Society's shortcomings, and is one expression of a general attitude that is also manifested in the choice of records played at meetings and in the conspicuous lacks in programming. The executive has probably felt the need for some radical change to offset the impression of last year's highly unsuccessful and lethargic Society. In carrying out this revolution their argument appears to have gone something like this: Jazz is difficult and esoteric; therefore, we that are privileged to grasp its inner meaning ought to impart our knowledge beneficently to the uninitiated. Meetings are conducted almost in the spirit of an election, designed to win votes for jazz through the exposition of its more popular aspects (Dave Brubeck, Miles Davis, Lambert, Hendricks and Ross), accompanied by condescending explanations.

Gould Good

The Society might take an example from Glen Gould's illustrated television lecture, in which good music is presented as a demanding art for the listener as for the composer and musician, without the slightest suggestion of debasement for a mass audience. Presumably, anyone who regularly attends meetings of the Jazz Society has some knowledge of jazz growing out of his interest.

If such people are willing to project just a little, they would surely find the sounds of George Russell, Eric Dolphy and John Coltrane more satisfying than jazz having immediate and superficial appeal. And as for the education of novices, an acquaintance with the rich historical development of jazz would be infinitely more valuable than any oversimplification of isolated modern directions.

But the most disturbing deficiency in the Society's program so far has been the failure to bring live jazz to McGill. A few years ago a concert given by the Kenny Dorham Quintet at Moyse Hall was sponsored by the McGill Jazz Society. Since then, the Society has done little to discover and encourage student musicians or to promote music of professional caliber.

Sir George Jazz

If they are in doubt as to the efficacy of such a policy, they might look to the success of the Sir George Williams University Jazz Society, which has for several years regularly presented jam sessions featuring first-rate local musicians. Jazz is the most intensely alive art form of our age, and the primary function of any organization dedicated to its promotion should be the presentation of the music as it lives.

In view of the facts that it is still early in the year and that the good intentions of the Society shine out in all of its current endeavours, perhaps these criticisms have been unduly harsh. But the fact remains, that the McGill Jazz Society has not approached its potential, and that while its present activity may represent the McGill way, it is certainly not the hip way.

This weekend, the Yvan Landry Quartet appears at La Tete de L'Art, the Maury Kaye Trio at The Penthouse, and the Charlie Biddle Trio at Lindy's. Those who dig the Bossa Nova craze are advised to make the scene at La Tete de L'Art.

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FINAL PHASE IN BATTLE FILMS

THE LONGEST DAY. Produced by Darryl F. Zanuck. Directed by Ken Annakin (British Episodes), Andrew Marton (American Episodes) Bernhard Wicki (German Episodes). Screenplay by Cornelius Ryan, based on his book "The Longest Day". Now playing at the Seville with the following cast:

BRITISH CAST	FRENCH CAST
Richard Burton	Irina Demich
Kenneth Moore	Daniel Gelin
Peter Lawford	Jean-Louis Barrault
Richard Todd	Christian Marquand
Leo Genn	GERMAN CAST
AMERICAN CAST	Curd Jurgens
John Wayne	Werner Hinz
Robert Mitchum	Paul Hartmann
Henry Fonda	Gerd Froebe
Rod Steiger	Hans Christian Blech

Hollywood-produced films dealing with the Second World War have passed through several phases over the last decade; in "The Longest Day" this development has reached its final stage. The electric tension generated in this portrayal of D-Day, from the final preparations prior to the June 5th decision, to dusk on June 6th, comes very close to being unbearable.

At one time, during the first year after the war, a group of relatively unsophisticated Hollywood producers turned out a rash

of relatively unsophisticated films where reckless, dashing, "Joes" faced unbelievable odds, but always emerged triumphant over Nazi (or Japanese) stupidity.

Later, emphasis was focussed on the heroes of our side, those brave, true-blue boys who always turned out to be "just plain folks". They drank endlessly, swore, indulged in sex, and died in Technicolor to save liberty and democracy.

Next, for a while, it seemed as if our forces had been entirely recruited from mental wards. Then, it turned out that the Germans we'd fought were not really Nazis, but the unwitting victims of a colossal seduction — a very unreal approach.

Sophisticated

Now at last, a very sophisticated producer has come along, and given us an intricate, almost clinical analysis of battle.

Darryl F. Zanuck likes to do things in a big way — and he is usually successful. His present effort is based on a classic account of the Normandy invasion. Cornelius Ryan's book, "The Longest Day", is a vivid and forceful compilation of eyewitness reports from participants on all sides — American, Canadian, French, British and German — depicting the great complexity of detail which went into this history-making event.

Fortunately, Mr. Ryan was given the job of writing the screenplay. The plot, if you call it that, is actually concerned with two days, June 5th, and 6th, 1944. In slightly over three hours, we are given an extraordinary presentation of the whole Allied master plan for the invasion across the Channel, and the spectrum of German reaction from complete surprise to ironically accurate prediction.

The pace of the film is grueling; tension mounts from the opening scene, and never eases. The mo-

ments of humour are rare, unforced, and essentially ironic. This is as it should be. Nor is the viewer at any time allowed to forget the gravity of the events he is witnessing. No distracting human interest, or romantic sub-plots clutter the area. This is war in all its agony, bloodshed, heroism, and tragedy.

Many people, certainly the squeamish, will not be able to sit through this film, for it is surely the most complete projection of war's crushing brutality, of men going into battle and being blasted by enemy fire while they attempt to kill other men, that an acted picture has yet attained.

The camera work is superb. Scanning the vast beaches awaiting attack, following the inland progress of paratroopers and commandoes in the night, flitting casually over scenes of battle in progress, pausing to take in an act of bravery, hopping to occupied Paris and St. Lo to observe the confusion at German headquarters, Mr. Zanuck's cameras record everything with almost scientific objectivity, and an unchallengeable technical exactness.

International Cast

The star-studded international cast is composed of highly competent actors. Most of them appear in very brief scenes, though several (mainly among the Germans) keep popping up. Given the nature of this film, histrionics are necessarily limited; none of the characters can be developed in great depth and dialogue must take second place to action.

Yet the portrayals express a wide range of human emotions — fear, anger, determination, hate, love (of country) and above all, courage. It is to the credit of this cast that such fragmentary roles are so well-played that the viewer always remembers the part of indi-

vidual men in the titanic events of history. It may be further noted that several American teenage idols in the cast appear only briefly, and obstruct nothing.

Producer Zanuck has used a very clever device in "The Longest Day", unprecedented in this type of film. He has hired three separate directors to handle each of three series of sequences, each filmed in its own mother tongue — English, French, and German — accompanied by subtitles when needed, and juxtaposed throughout the film.

Innovation

This innovation lends a greater air of authenticity to the proceedings in general, while extremely effective editing further accentuates the dramatic impact of the story by juxtaposing different language scenes ironically. The efforts of the three directors are at the same time rendered more appreciable, as individual techniques are brought out in comparative scenes, while the over-all result is a motion picture of epic proportions, epic in the true sense of the word.

The musical score is brilliantly conceived, and contributes a great deal to sustaining the overwhelming tension, which is the theme, if there is any, of "The Longest Day". Settings are, on the whole, realistic, and the black-and-white cinemascope processing is perfectly suited to this film.

Essentially, this is an action-atmosphere film. A lot of money was spent in its production, and great pains taken to ensure its success. It has fulfilled these hopes, perhaps too fully. For the product is so staggering, so powerfully intense, and comes so close to the point of endurance, that it almost ceases to be entertainment. Zanuck has left no more worlds to conquer in the depiction of wars. The last phase has been reached.

FORD

PRODUCING CHEKHOV

a one-sentence simplification, is achieved by means of implication and expressed by means of indirection. In other words, it's hell to act.

The story does not produce dramatic action in the conventional manner of interlocking development of concrete situations. An

twelve different people in the play. The virtual division of the role of the protagonist (Madame Ranevsky and the others on the stage), and the qualifications of the antagonist (Lopahin), present further problems in the focus and balance in order to represent clearly what the play is about.

The Method

The already-mentioned difficulty of acting the play necessitates the recognition and use, as suitable to the particular performers, of the wisdom of the Stanislavsky Method. An often difficult-to-explain concept, (too difficult to explain here), it was used by Stanislavsky and his followers in the Moscow Art Theatre at the turn of the century. During this period, all of Chekhov's major plays received their initial production. The Method was as much suited to his plays as his plays were designed for the Method.

In addition, it must be noted that at the time of "The Cherry Orchard", Chekhov was writing his play with the talents of specific actors in mind. The current McGill productions' use of the Method will obviously be adjusted to the personalities and capabilities of the present cast: no two actors are alike, no two performances are the same.

Rehearsals

At the present time, the rehearsals are in their final phase preceding the last week in Moyse Hall, itself. This is the most important part of the show. It is literally the make-or-break period in which the play must come together. The time and efforts of over one hundred people have been invested in order to see what is going to happen just about the time this article will appear.



Irina Demich appears in "The Longest Day" as Janine Boitard, a member of the French Resistance. The role is modelled after a real woman who, in three years, saved 68 flyers. Miss Demich is the only woman in the cast.

FARAGOH

er in the Department of English, is forthcoming production of Chekhov's

overall issue, i.e. what happens to the cherry orchard, does pervade the entire play, but it is the avoidance rather than the meeting of it which provides the mood of the play; hence, the action.

The characters' attempted negation of circumstance, already forming elements both tragic and comic, is almost equally distributed among

RAMA

the McGill Daily at 690 Sher. is a weekly review of entering both criticism and features.

R, MCGILL DAILY

RAMA

David Mayerovitch
Brian Silcoff
Herb Aronoff
Joel Paris
Elyse Weinberg
Sue Altschul

Reford MacDougall

Nathan Cohen Reviews Himself

(cont'd from first page of Panorama)

terms of time, inexperience, inadequate rehearsal schedules, etc.

Q. What books were you influenced by during your university years?

A. In terms of fiction, I think "Tristram Shandy", "The Possessed", "Remembrance of Things Past", and Joyce's "Ulysses" were probably the most influential (I didn't discover Stendhal, whose novels I read repeatedly, until after I left university). In terms of drama, Shakespeare of course, Sophocles, and Ibsen. In terms of poetry, Shelley, Yeats, Auden, and Pound.

Q. How did you become a drama critic? Did you consciously plan to, or did you drift into it from some other field?

A. I know of no one who has ever started out to become a drama critic. As far as I can tell, one becomes a drama critic by accident. I was a free-lance writer doing translations from Yiddish into English and English into Yiddish for a now defunct Toronto newspaper, and happened one week to write a couple of paragraphs for the English section of the newspaper recommending a local production I had seen of "Ah, Wilderness". The editor liked it, and asked me if I would continue to do occasional pieces. Mavor Moore read one of them and drew the attention of the CBC to me. I was asked to do a broadcast for one occasion which

lasted, one a week, for eight years.

Until I joined the Toronto Daily Star in January of 1959, I always considered drama criticism a part-time job, since I earned my living through being a script editor, first for the "Ford Theatre" on radio and then for "General Motors Theatre" on television, as chairman for the TV and radio program "Fighting Words" and as free-lance writer for English, American and Canadian magazines. I might point out that I also studied law, and that, at one point in my life, in the early 1940's, I was the one-man editorial staff of the newspaper back in Glace Bay, Nova Scotia. In

other words, like every other drama critic, I drifted into the drama critic category.

I must frankly say that in my opinion, to be a drama critic and nothing else seems to me an occupation no mature person would want. My job at the Toronto Daily Star is that of columnist and Entertainment editor. As Entertainment editor, I head what is the largest entertainment and arts department of any newspaper in North America except for the New York Times. As a columnist, writing five and six times a week, I concentrate on reviews, but I have the right to write about anything in the arts which interests me.

Sir George's Revue Less Than Superb

by D.G. MAYEROVITCH

The new Sir George Revue, "A Voice From The Concrete Campus", opened last night at the West Hill High Auditorium, and the happiest news I can give is that the audience loved it. They laughed and applauded at the slightest provocation, and the producers, writers and cast need have no doubts that the customers went home satisfied.

The show itself, however, is bloody awful. I have thought it better to get this nasty fact out of the way at once, rather than pussyfoot around handing out A's for effort. The main trouble is the script. Given a professional director-producer, given what seemed to be a professional orchestra, given a suitable stage, and given at least half-a-dozen students who showed some flair for acting — all of which was indeed given — the writers should presumably have been able to turn out something that would not seem so much at home in a high school setting.

There was one good flash of wit in the show: In an otherwise tedious and puerile skit about a United Nations run by women, the Assembly President asks the lady delegates what they would like for lunch. "Soviet Union?" "Borscht." "United States?" "Steak." "Canada?" Whereupon the Canadian delegate turns to the American delegate and asks imploringly, "What should I have?"

This bit occupied about fifteen seconds of a two-hour show. The remainder was filled — thinly, to be sure — with such as the following:

STRAIGHT MAN: "Are you still

taking the McGill paper?"

FUNNYMAN: "No, my dogs are housebroken now."

It may say something about the McGill paper, but it doesn't say much for the Garnet and Gold Revue.

The Music

So much for the script. The inadequacy of the musical side of the show is all the more infuriating because a substantial sum of money has obviously been spent on it. Judging by the calibre of their playing, the members of the 8-piece band are not of the sort that play for free. Yet they got practically nothing to do. Some extraordinarily mournful and boring jazz played as overture; "Wouldn't it Be Lovely" from My Fair Lady and "Together" from Gypsy, both performed with foully tinkered lyrics in a sketch on the Common Market; plus a few other unidentifiable bits and pieces, made up the musical score.

When the band did get a chance to play, they were usually separated from the singers by two thicknesses of curtain. This cunning arrangement produced many amusing disagreements between band and singers with respects to both rhythm and key.

But the audience loved it, and it runs till Saturday.

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CFCF-FM, 92.5 mc.

MONDAY, NOVEMBER 5

7:05 — REPORT: ON MCGILL UNIVERSITY MUSEUM.

Dr. Austin Cameron, Curator of Zoology, and Mrs. Alice Turham, Director of Museum.

7:25 — THE CANADIAN.

7:40 — THE GRAPHIC ARTS.

TUESDAY, NOVEMBER 6

7:05 — NFCUS.

A discussion of its aims and achievements.

7:35 — SKYLINE.

WEDNESDAY, NOVEMBER 7

7:05 — RELIGIONS OF THE WORLD.

The Moslem religion is discussed.

7:25 — POETRY IN PROGRESS.

Guest poet is Pierre Coupey.

7:45 — PROFILE ON CARL SANDBURG.

THURSDAY, NOVEMBER 8

7:05 — PLAYHOUSE 91.

A drama from Ryerson, Toronto.

7:35 — DEBATE.

Top debaters from the CBC Youth Council are featured.

FRIDAY, NOVEMBER 9

7:05 — PROJECT '62.

Dr. E.A. Hoeslin, Professor of Biochemistry at McGill, is featured.

7:25 — IMPROMPTU.

7:40 — SPOTLIGHT ON AIESEC.

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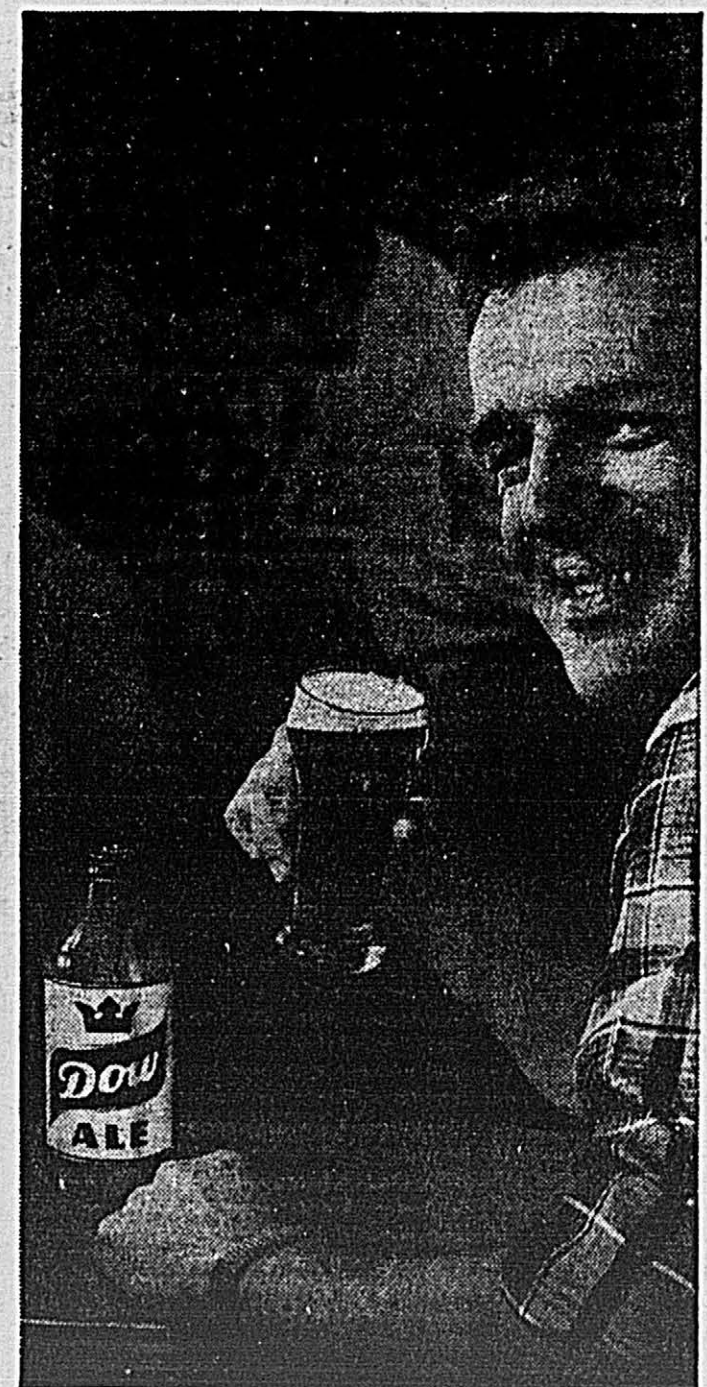
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The Failings Of Sociological Drama

CHIPS WITH EVERYTHING. □ By Arnold Wesker. Clarke, Irwin. \$3.00.

James Baldwin in his essay "On the Protest Novel" has obliterated for all time any claim orthodox naturalism may have on the modern novel or drama. Naturalism limits, depersonalizes, sets up a destructive framework of statistical homogeneity that the perceptive artist must inevitably struggle against. The function of protest literature, he feels, is to lump members of minority groups into convenient pigeonholes for the lukeman liberal evangelists; to minimize man and to magnify the social evils which deprive him of his freedom. But in so doing, the urge to reform outweighs the respect for individuality, that *sine qua non*, which distinguishes art from propaganda. The Negro, the Jew, the homosexual are deified as significant objects, significant only because of their relegation to oppressed groups. Their individual values are played down so that the societal conflict between stereotyped identities can be played up.

Protest is necessary. When the bettering voice is dead little remains but mortification. Arnold Wesker realizes this fact as do a few others of the English playwrighting movement ignorantly labelled the "Angry Young Men". Wesker has written at least three other plays before *Chips with Everything* and though they have been mainly autobiographical, they extended well into the realm of social application by the very intensity of their anger. Wesker at first protested for himself; now he is protesting for the proletariat of England and at no little cost to his dramaturgy.

Chips with Everything could not have been anything but a failure. Protest demands some sort of simplification, some sort of delineation of camps in conflict with one another — i.e. two non-individualized sets of values contesting in a predetermined arena of proven evil. Pip Thompson, the upper class recruit hypocritically defends the cause of the lower class conscripts against the incontestable authority of the officer elite. Immediately we are shown who to hate and it is very difficult not to after speeches such as this one of the R.A.F. Wing Commander:

Sit down, please. I'm your Wing Commander. You think we're at peace. Not true. We are never at peace. The human being is in a constant state of war and we must be

prepared, each against the other. History has taught us this and we must learn. The reasons why and wherefore are not our concern. We are simply the men who must be prepared.

And a little later in the same scene:

...Already the aggressors have a force superior to ours. Our efforts must be intensified... We want you to be proud of your part, unashamed of the uniform you wear. But you must not grumble too much if you find that government facilities for you, personally, are not up to standard. We haven't the money to spare. A Meteor, fully armed is more important than a library.

And so on. These lines could easily have been quoted from minutes of the John Birch Society. Or even an American naval commander briefing his men before moving into blockade position off the coast of Cuba. The only disconcerting thing about these lines is that they are true. But drama requires a special kind of truth. It must be the truth of individuals confronting one another, not merely arbitrary spokesmen of one system of values raising their fists to those of a rival faction.

The trouble with Mr. Wesker's prose is that it fails to distinguish between various kinds of truth. Sticking too close to "factuality" at best a writer can achieve journalistic competence; at worst, banality. Of course, the military elite considers a jet fighter more important than a library. It is so true that in spite of its consequences as literal fact, when spoken on a stage under such artificial conditions, it becomes almost an involuntary comic emphasis. The play becomes a dumb show very similar to the one performed in *Hamlet* for King Claudius. Only in the latter instance the king is intimately aware of his own guilt; Wesker is dealing with an audience which attaches no guilt to itself in any respect. *Chips with Everything* is situated in the no-man's-land between the moral fable and the melodrama. The only difference between these two forms is the artfulness of restraint. Wesker in this play does not always have two firm hands on the reins.

Let me put it this way: a character in a drama must create fact in some way or other. It is not enough to be manipulated by it. A play is never truly separated from the world from which it springs. It is impossible to have significant conflict in a drama without creating the impression that everything is intimately related to everything else. Showing how groups of individuals or statistical systems of values interrelate is the province of sociology and not the theatre. If there can be no individuality among automats, there can also be no true theatre.

A few words to the author: First, Mr. Wesker, your conscripts are essentially no different from your fascist officer elite. Both are mouthpieces for predetermined social values. You are not dealing in human beings, you are dealing in abstractions. Even your names roll off the tongue with the dross sound of familiar numbers. Your stereotypic personifications of the upper class liberal Pip sprouts cliché after cliché that Communist organizers of the '30's would have hesitated to use. Sample: The exploiting classes get away with literal murder, Pip Thompson exclaims, because "they know how to smile at us". Or again, one of the officers informs Pip that the present system of class stratification is fair because "if people like us aren't officers, then imagine the bastards they'll get". Surely the reigning elite can justify itself in more intelligent terms than that!

And another thing, Mr. Wesker: exactly what does that semi-Ovidian metamorphosis of Pip's from broken rebel to upholder of the status quo signify? Is it a profound insight into the chameleon-like transformations

that strike dead our promising revolutionaries or is it merely just another bit of impotent anger on your part? I am more inclined to think it is the latter. And turning unlikely Smiler, the conscript whose face is unnaturally frozen in perpetual smile, into a Christ figure through the pregnant use of the number 3 (mystical) and a lugubrious foot-bathing scene (washed with tears?) most certainly does not advance your argument. That is just the point, Mr. Wesker. No one is contesting your view of things. But theatre demands more than simple accuracy of perception. The actions of human beings are infinitely less predictable than those of rats being watched in a psychology lab. A play is not a pamphlet no matter how well written it may be. And what precisely are you proposing in the way of socially remediable action? The unprivileged classes in England seem as sluggish and perhaps even less

idealistic than their masters. Education? Perhaps, but whom do you wish to educate first?

There is no doubt that Arnold Wesker is a playwright of potential value. His dialogue is brisk, implicative and often quite to the point. He has a distinct sense of economy and comprehends the subtle physics of language. His most persistent defect is his unwillingness to probe beyond the expedient superficialities of his characters, thus one emerges as colourless as another from the prejudged trials of scene upon scene. I feel that *Chips with Everything* might be an important juncture for Wesker, however, and that within a very short time he might conceivably tower over many of the playwrights at work in England presently. The next step could even be towards Brechtian epic realism, the same direction recently taken by French writer Arthur Adamov. It could well be worth waiting for.

JAMES ROTHER

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'NEATH THE HILL

with
robert prinsky
Newsfeatures Editor

By now you have doubtless been besieged by legions of bloodthirsty leeches all wanting you to part with a pint of your precious blood, and maybe you've condescended. I know I've been hit by harangues from bloody speakers in three of my five classes. New farbeit for me to criticize Blood Drive and its commendable objective, but it seems to me that all those speakers were missing the point.

They all said that blood saves lives and that there's no excuse not to give except in a very few cases, but nothing much else. For heaven's sake, men, anyone that makes it to University knows that. You all gave the same story of the woman in Toronto who died because there was no blood available for her of the right type. This is touching and true, but you left out all the good reasons for giving, the ones that will make people get out and bleed.

I hereby take it upon myself to correct the situation. Everyone who bleeds gets this little tag with the cute little baby who's lost his diaper and says, "I let down my pints". This, gentlemen, is your greatest asset. Tell them of the immense egotistical value of those tags. Anyone who has one can strut around showing it off to all his friends, calling them lily-livered and chicken-hearted for not having one too.

Can you comprehend the psychological value of that little kid? It's as good as a "Hero" button. Promise them one with every pint of blood, just like trading stamps. Hit them with the old, "Be a sport and give a quart and you'll get two tags." I would not advise the "Be a pal an' give a gallon" line because we don't want to completely exsanguinate the entire student body.

Then there is the wonderful feeling of having done your good deed for the day which, if properly coddled, can last for weeks. All ex-Boy Scouts will lap this up and race to the Old Union to bleed. The same frenzy will most likely also envelope the Girl Guide set.

Penny-pinchers (who include almost everyone at this University) will be attracted by the free cup of coffee or bottle of coke that goes with the deal, a sort of free premium. Tell them to schedule their session immediately after lunch and they won't have to pay for their drink that day. This will get so many customers that you may have to set up a special lunch table for their benefit.

Tell them about the handsome men and pretty girls that flit among the beds, telling rotten jokes and making dates. Tell them how many romances started on blood donor beds last year. Tell them, and if after all that they still refuse to give, then I'm sure no one wants their crummy old blood anyway.

Irving Brecher

At a time when Canada and other countries are strongly concerned with economic problems and their remedies, it appears that understanding of such problems in the political and parliamentary realm has not kept pace with economic developments.

Professor Irving Brecher of the Department of Economics and Political Science went on to explain that, for Canadians, it is time for some hard thinking about economic principles, and for a searching examination of the economic and political issues at stake.

Despite Canada's well-publicized current economic ills, Professor Brecher is optimistic on the country's future economic prospects. He advises those who are inclined to worry about Canada maintaining a "good" rate of growth to keep in mind that, at the very same time, many other countries are involved in crucial struggles for economic and political survival.

We occupy an advantageous position in that our country is rich enough to be able to afford sharing some of its resources and skills, while it does not have the stigma attached to it that many other wealthy countries have. In the past, Canada has benefitted greatly from foreign skills and resources, and Canadians could play a vital role today by contributing to the development of other countries.

Here, as in the area of domestic economic policy, Canadian Universities can make a great contribution by promoting a wide understanding of economic problems, by encouraging the growth of high-quality post graduate studies, and by carrying out research on economic policy. With McGill about to begin its vast expansion program, Professor Brecher hopes that the University will be in the forefront of these activities and will emerge as an outstanding centre for research and teaching on the economic and political problems of the world's under-developed countries.



— DAVE DAVEY

PROFESSORIAL PROFILES

Both his formal education and his past experience have made the Montreal-born economist well qualified to comment upon economic questions. Dr. Brecher attended high school in Montreal, went on to the University of Chicago, and then obtained a B.A. from McGill.

Following World War II service with the Royal Canadian Air Force, he studied at Harvard, getting an M.A. and a Ph.D. in economics.

Returning to McGill, he taught here for two years and then headed south again, this time to get a degree in law from Yale University. After two years of teaching at Northwestern University, he returned to Canada, and in 1956 came back to McGill as Associate Professor of Economics. He was made a full Professor last June.

While attending university, he spent several summer vacations with various research agencies, including the United Nations Secretariat, the International Labour Office, and the National Bureau of Economics Research. He worked a year in Ottawa as a staff member of the Royal Commission on Canada's Economic Prospects, and submitted, after two years of preparation, a Report on "Canada-United States Economic Relations".

Shortly after his return to McGill, he assumed the post of Research Co-ordinator of an economic study sponsored by the School of Commerce; in 1958 the study group published a Report on "The Impact of the St. Lawrence Seaway on the Montreal Area."

In 1960, on leave from McGill, Professor Brecher went to Pakistan for a year as Joint Director of the Insti-

tute of Development Economics, a teaching and research organization financed by the Ford Foundation and the Government of Pakistan. He has also acted as an advisor to the Combines Investigation Branch in Ottawa; and as a consultant to the Private Planning Association of Canada, a research group set up and supported by business, labour, agriculture, and the universities. At present he is serving as a staff member of the Royal Commission on Banking and Finance.

After a substantial period in the United States, Dr. Brecher is now happily settled in Montreal with his wife and four children. He thoroughly enjoys teaching and writing in Canada; and he regards the contacts he has had with Canadian government agencies as his most important "extra-curricular" activity.

He points out that fundamental changes are now taking place in the world's economy, and that Canada must decide whether it will be a part of these developments and push towards more liberal trading patterns, or whether, on the other hand, it will attempt to counter these basic trends and look "inward" on itself.

Admitting that the "outward" approach has potential dangers and that the problems of adjustment posed for Canada cannot be overlooked, he feels nevertheless, that the "outward" approach is the only one consistent with the long-term development of the economy.

He emphasizes that, when considering current economic problems, it is most important for Canadians to be on guard against ill-conceived diagnoses of our troubles, and against policies that are inconsistent with Canadian growth in an expanded world economy. As a prime example of such errors, he cites the so-called "theory" of Social Credit, explaining how our economy does and should work; also the crude view put forward by some Canadians that high imports are always a bad thing for this country.

PAUL BANNERMAN

Ut populi cognoscant

So that the people may know, and in response to many requests (notably from the cheerleaderettes) we hereby present the authentic words to McGill's very own cheer, the one which starts off like a "Locomotive", but isn't, the one you always foul up at football games. Read it, memorize it, and make Karen Grey happy.

OLD MCGILL

M-C-G-I-L-L

What's the matter with old McGill

She's all right oh yes you bet

McGill McGill McGill

Rah rah rah, Rah ra rah, Rah rah rah

McGill

p.s. don't forget to bring your red and white toilet paper to the game.

Rugger Squad Hopeful Play Aggies And Blues

Sir George Claims Soccer Title

McGill Protests Unfair Forfeiture

by DAVE McFARLANE

The McGill Ruggermen departed last night for Guelph, Ontario, where they meet the O.A.-V.C. Fifteen this afternoon. After the Aggie tilt, the Redmen journey to the Queen City to play the powerful University of Toronto Blues, tomorrow morning.

The Red and White, hopping mad after last week's defeat at the hands of the Gaels, is ready for the Aggies. O.A.-V.C. has not played in the O.Q.A.A. loop for two weeks, and should be well rested, but the Red-shirts are confident of chalking up their second win at the expense of winless Guelph. In fact, the Red and White anticipate a sweep of their remaining league matches.

The McGillians will have to be at their very best against the Blues. Toronto, currently tied with Queen's atop the league standings, is the only undefeated team. However, McGill will be out to avenge the whitewashing that Varsity handed them in the league opener. The spirit around the Red-shirts' camp is good, and they are talking of an upset over the league-leaders.

Line-Up Changes

Seventeen fellows were taken along on this two-game jaunt. Slated to start at fullback this afternoon is the team's star penalty kicker Nick Walt. The three-quarter halves are Dave Edelberg, Brian Otter, Bill Berger, Robin Webster, and Martin Chang. Robin Webster has been moved to an inside half position, from his regular outside spot, to bolster the back-line in the middle.

With veteran John Nicholls sidelined as a result of last Saturday's tilt with Queen's, Ken Bellemare will make his debut at fly-half. Steve Brown will appear at his usual scrum half position.

Captain Hugh Nangle will center Mike Souter and Bill Gaskarth. Gaskarth, who played so well at scrum half during Steve Brown's absence, will be making his first

Rugger Standings

Team	GP	W	L	T	Pts
Toronto	3	2	0	1	5
Queen's	4	2	1	1	5
McGill	3	1	2	0	2
O.A.-V.C.	2	0	2	0	0

appearance as a forward. The hookers will be Roy Rogers and Ron Rabnett. Up front, Mike Wilson, Gord Bowers, and Fred Boyce will see action. Tom Greer has also made the trip and might possibly take over from Rogers in tomorrow's encounter with Varsity. As well, the brains of the whole fit, coach Covo, has been dragged along.

Hope Remains

There is still a mathematical chance of McGill's taking first place, but the odds are very high against such a thing happening. The best way to start is to beat O.A.-V.C. today.

Coach Covo is satisfied with the play of his team as a whole, but bemoans the fact he has so few backs with which to work. The rugger season ends next Saturday morning when the Aggies come to town.

Swimmers Lack Depth; Positions Are Available

Lack of depth is a serious shortcoming of this year's version of the always highly rated McGill swim team.

The loss of Olympic and British Empire Games' swimmers Richard Pound and Cameron Grout would naturally dent the prowess of any swim squad, but the problem of not having top notch stars is not what faces McGill. Newcomers Bill Peers and Nils Vikander guarantee several first place ribbons, but these swimmers by themselves cannot capture an overall first rank. Thus it can be said that unless additional accomplished swimmers turn up at practices, the future might hold black clouds in store for McGill.

A C.A.S.A. meet held at the Y.M.H.A. last Saturday showed the truth of this analysis. McGill competed in the two senior events of the meet, coming first and third in each one. These events were the 200-yard individual medley and the 400-yard free-style relay. Peers took the individual medley honours with a time of 2:18, one of his better times for the event. Vikander placed third with 2:31.

The Red and White placed two squads in the relay event and both

The reason for this castigation (although we won every one of our games) stem from the complaints of Sir George Williams University (beaten 4-0 by us) to the effect that we used two ineligible players in the match versus their team. This might seem to be sufficient reason for a forfeiture but then again Sir George cannot seem to produce the evidence in writing.

We realize that an argument in this vein is niggardly and to some minds leaves us open to the charge of poor sportsmanship. However in all fairness we must first ask ourselves, exactly what does a championship mean? Certainly a championship entails a championship team.

If the Ottawa - St. Lawrence Conference desires any degree of respect for its title then it necessarily follows that the best team

in the league must emerge as its champion. This is not the case now.

Protests

McGill officials have sent in protests over the ruling and are ready anytime for Sir George to prove they are champions, not in rules interpretations, but where it counts — on the playing field. Our team played the better half of the season without the services of the two disqualified players and managed to win all their games. Perhaps a fear of losing their ill-gotten gains prevents Sir George from entering the lists of trial by combat.

Finally, even if McGill protests come to naught, we still hope, as the Ottawa Roughriders said about Alouette Luster's cross bar pass catching antics, that they will help to clarify the rules, and perhaps even set up a provisional clause embracing play-offs. Unfortunately the Conference has no such thing within its framework.

Perhaps the events of this year will cause a sorely needed reform to ensure our future teams of a fair and equitable footing with the other colleges in the loop.

Brighter Side

On the brighter side of things, we have the consolation of knowing that the team did everything within its power to bring honour to old McGill. For their efforts we must

most heartily thank them, manager Andy Wood and especially Coach Bill Searles for a tremendously enjoyable season. Individuals deserving special mention are the leading goal scorer in the league, Geoff Williams, wingers Visser and Marin, half George Constantis, Captain Gordie Sharp and goaler Ian Henderson.

The Other League

Now that everyone is convinced that the soccer season is over, comes the surprising statement that on Saturday morning the soccer squad will play at Toronto. Yes, the facts are straight, for this is another league and another game — the second of a two game total point championship series in the Eastern sector of the O.Q.A.A. With no forfeitures or any like thing to haunt us, it seems certain that at least we'll win this title.

Although the first game resulted in a 1-1 deadlock, the second cannot, and will not, for our soccer men, vastly improved and fighting mad, will decimate the poor Hometowners. Nothing, (except a play-off sequel with Sir George) could provide a fitter ending for this season than a win tomorrow, so therefore all Toronto-weekending type McGillites — give a championship team the support it deserves. Saturday at 12:30 pm and remember the Alamo!

CANTERBURY HOUSE

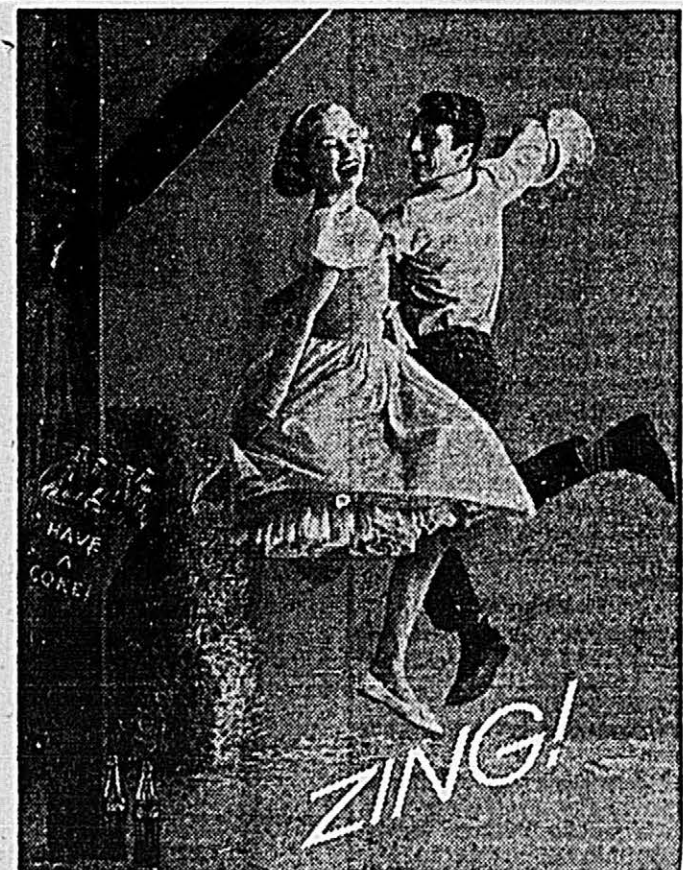
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Skypeck Foresees Redmen Passing More In Toronto

by BOB COHEN

From the looks of things, the air above Varsity Stadium is going to be filled with footballs tomorrow afternoon. When the Redmen go against Toronto's Varsity Blues, they will be pitting themselves against a team that averages 225 pounds along the defensive line. In addition to their size, the Blues are highly mobile. In the game in Montreal Redmen efforts around the end were stopped dead.

Consequently, the Redmen will be going to the airways. At least that's what quarterback Tom Skypeck says. "They've five guys up front as good as any in the league. They're too big. We've got to pass," he told the Daily yesterday.

Option Tough

The thing that's concerning the Redmen most these days however is Toronto's quarterback pass-run option. The runs at the flanks have bothered McGill all season and if anybody was pressed to point out a defensive weakness, that would be the choice.

Al Mackenzie, Graeme Strathdee and Russ Zelko all have mentioned the option as a tough play to defence. All three have said "We've got to stop their option."



IAN MONTEITH

Despite the concern about the option, the Redmen personnel generally feel that they have a better football team than the Blues. George Telesh told us "The reason we lost the last game was pure and simple; we gave it to them. Since then we've polished up and even with a few bad breaks, I think we'll beat them. I think we'll win by three touchdowns."

Says Ian Monteith, the Redmen's rumbling fullback, "We're the better team. We'll win by ten points." The conservative Mackenzie says "If we don't underestimate them like we've been doing, we should win it. The formula is ball control, score some points and leave it to the defence."

Getting "Up"

No matter how you slice it, this must have been a difficult week of mental preparation for the Redmen. After toppling Queen's twice, there is bound to have been some letdown.

The Redmen, or any other team for that matter, cannot afford it. There is no short cut to victory. You must hit, hit, hit; all the time. One letup and pow, it's all over. If the Redmen are going to earn the victory which they so badly need and want, they'll have to get out there and master Toronto tactically and physically. A big letup can make them look like the bushiest of bush league teams.

Walter and Scoring

This week's game and next week's tilt will be crucial ones for the versatile Eric Walter. With four games played in the six-encounter schedule, Walter is tied for the scoring lead with Western's fullback Brian Conacher. Both have crossed the goal line five times for a total of 30 points.

We don't know what the other fullbacks around the league have been doing lately but it is difficult to conceive of anyone as having played better than Ian Monteith.

As fullbacks go, Monteith is nei-

ther the fastest or the shiftiest. When you need a few clutch yards though, he is the man to look to. He runs with fine balance and his 205-pound, 6'1" frame is not easy to ground.

In the series against the Gaels, Monteith proved to be one of the Redmen's outstanding clutch performers. This past week he has

been hampered by a sore knee. This, coupled with Toronto's rugged defensive line, could make tomorrow's going a little sticky for Monteith. In order to solidify his position as an all-star contender, he will have to come up with another magnum effort. The chips are down; we look for him to beat the odds.

Whitey Reimer Out For Rest Of 1962

Last evening the Daily learned that Richard "Whitey" Reimer, the Football Redmen's dependable defensive halfback, will be out of action for the rest of the 1962 season. Ironically, the announcement came on the eve of McGill's game against Toronto, the team playing the Redmen when Reimer was injured.

As many football fans will remember, the injury befell the Syracuse graduate in the third quarter of McGill's 1962 home opener. Reimer, playing at the right halfback spot, went up in the air to deflect an endzone pass. His lunge carried him into the track seats decorating the west

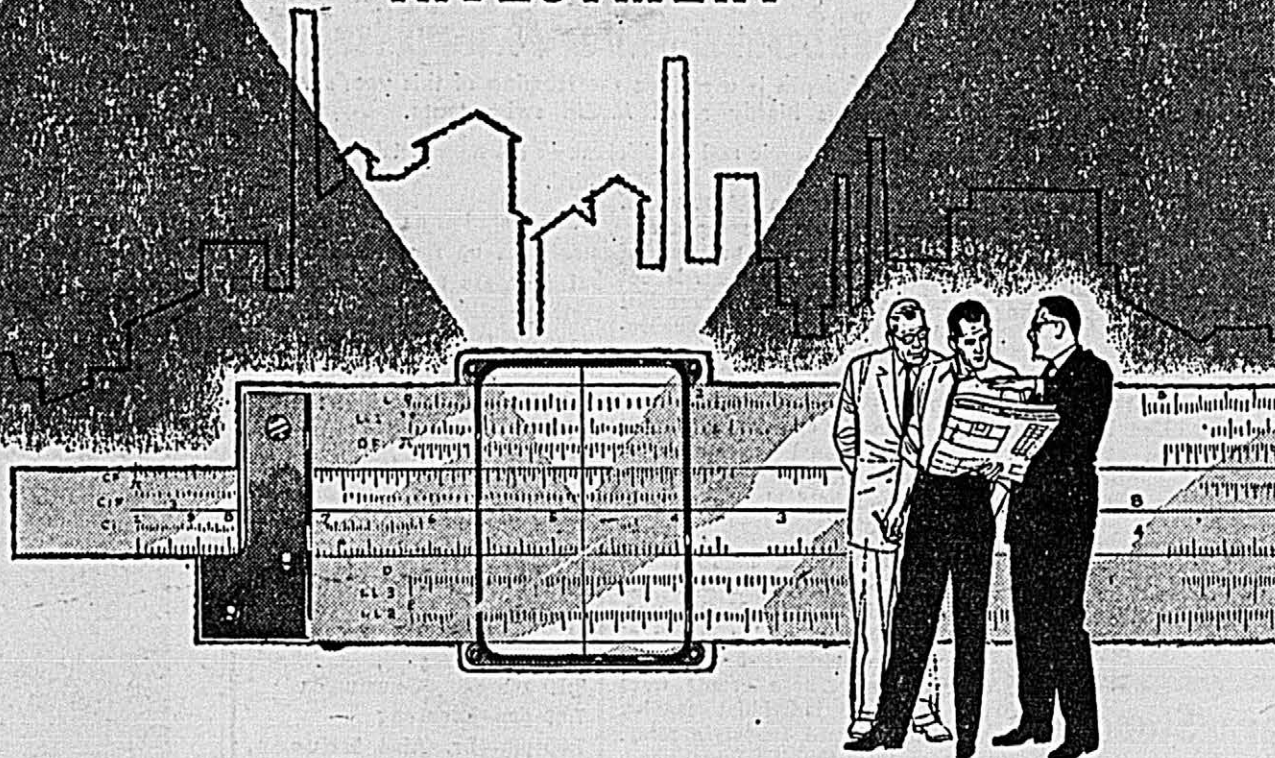
endzone's south sideline and he came down face first.

When an EEG (brain impulse reading) was taken it was discovered that Reimer had an irregular recording. He was immediately put on the inactive list and the team physicians decided they would wait two weeks to see if there was any improvement in his condition.

The doctors took another recording on Wednesday and, not satisfied with Reimer's condition, suggested his sidelining for the remainder of the season.

In the one complete game Reimer played, he intercepted two passes. That performance, against Western, equalled his preceding week's showing against St. F.X.

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